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broken, the instrument stops of its own accord.

The most ingenious, as well as the important part of the invention, is the roll of sheet music containing the notes of the musical composition to be performed by the instrument. In fact, this roll of paper is the soul and motor of the instrument. The different combinations which can be devised on it, can be made to produce effects of execution on the piano or the organ which no living artist could think of attempting. For example, the instrument can be made, in this manner, to run a chromatic scale in octaves, thirds or tenths, from the lowest to the highest note of the keyboard, with a velocity which would cause the whole scale to sound like the snap of a whip, although every note shall have been heard distinctly and clearly. In the same manner the instrument can be made to produce the same effect as if four, six, eight, or more hands were performing. It will easily be understood, therefore, that the roll of sheet music for the instrument, is the most important feature of the invention, and that its preparation will, necessarily, create a new branch of industry; a consideration which, commercially speaking, renders the invention one of general public interest.

As most of the masses, oratorios, hymns, operas, dances, and all new compositions will be arranged on rolls of paper prepared for the instrument, the income to be derived from the sale of the music alone will be large. The process of preparing the paper rolls is so simple, that the *perforation* of a musical composition will cost less than engraving the notes on paper as is ordinarily done, and the oldest music, therefore, be supplied at a lower rate than the present publications; and the instrument itself is so simple in its construction, that its price will enable every owner of a piano to purchase it.

The advantages of the invention will be better understood when one thinks of the number of churches throughout the country whose congregations have not the means of sustaining an organist, and whose organ is consequently silent; of the quantity of pianofortes in our parlors which are dumb for want of a performer. This invention brings within the reach of the poorest church the facility of securing, for a trifling sum, the services of something more than a skillful organist, and to every parlor the possibility of continually possessing a most brilliant pianist.

The instrument will not be confined to a certain set of airs like the hand-organ, or to a limited *répertoire*, like the human artist, but will play, "at first sight," the most difficult pieces which may be procured, without any previous study, and without hesitation. To the student it will be a great help, inasmuch as it will perform correctly, and in the requisite movement, those musical compositions which they may desire to learn. To the singer it will be indispensable in efficiently accompanying any of their songs. For balls and parties, it may even be preferred to a living artist, on account of its mathematical correctness of time in performing quadrilles, polkas, and dances. For churches it will prove an economy, so far as the organist is concerned, and a great acquisition, on account of its inexhaustible *répertoire* of voluntaries, masses, oratorios, and hymns; also for its unerring efficiency in sustaining a choir.

To the public it will be a source of general enjoyment, and a means of popularizing the appreciation of fine music, as it will perform

any and every musical composition, with strict regard to all the shades, accents, signs, and movements marked by the composers, and not, as is now the case, according to the whims and fancies of the different performers. It will accustom the public ear to the correct execution of the different musical compositions, and will surely elevate the standard of musical criticism.

Taste can be reduced to certain rules: all ascending passages, from grave to acute, should be played *crescendo*; those descending, from acute to grave, should be played *diminuendo*; certain notes should be played louder, others softer. As the instrument is susceptible of four shades of *forte* and *piano*, can play *crescendo* and *diminuendo*, can use both pedals, and, especially, as the most delicious shades can be effectively regulated on the roll of perforated sheet music, it will easily be understood that "Trastour's Pianautomaton" will not perform like a hand-organ, a music-box, or other mechanical apparatus, but will play with taste and feeling, and effectually imitate a living artist.—*Home Journal.*

PIKE'S OPERA HOUSE.

The establishment is located on the west side of Eighth avenue, commencing at the corner of Twenty-third street, and occupying nearly half the block northerly. The frontage on Eighth avenue is 112 feet north from the corner of Twenty-third street, and the frontage on Twenty-third street is 120 feet west from the corner of the avenue. The ground plan is of irregular formation, the opera house being built between the two streets and not directly in rear of the corner building. The extreme depth, west from Eighth avenue, is 325 feet; giving a lot of ground in round figures of about 140 by 275, besides an additional lot on Twenty-fourth street of 79 feet front by 55 deep, running back to the westerly end of the north boundary of the principal lot, and making in the aggregate fully 47,500 superficial feet. The corner building is four stories high, and constructed entirely of marble, except the lower story, which is of ornamental iron work. The foundations are deep and broad, and the main walls are several feet thick and substantially secured. The exterior finish of this elegant marble structure is a combination of the Italian and Corinthian orders. Over the principal entrance on Eighth avenue rises a magnificent Corinthian portico, supporting two marble figures representing Music and Comedy. Above these, and standing out from the third story, are the statues of Shakespeare and Mozart in bas-relief, and surmounting all, at the summit of the edifice, stands an elegantly finished and splendidly executed group in marble, Apollo being the central figure, and Avide and Erato appearing on either side. These features, added to the ordinary finish and beauty of the building, serve to render it externally one of the finest in the city.

The interior of the building merits fully as minute a description as the exterior. The basement floor is a room 60 by 90 feet, and will be devoted to the purposes of a restaurant, and fitted up in a style suited to the ends which it is to subserve. Upon the first floor there are four stores, each seventy-five feet deep; two on either side of the grand entrance of Eighth avenue. On the second story and extending through to the fourth

story, there is a splendid hall, designed for musical and ball room purposes, occupying an area of 67 by 93 feet and 33 feet high, containing galleries and orchestra stand, the whole ornamented by columns, spandrels, and other devices of an elaborate and beautiful design. There will be two entrances to the grand hall, one on Eighth avenue and one on Twenty-third street, each twenty-three feet wide. Adjoining the hall on the second story is a large supper-room, and above it on the fourth floor, are rooms for lodge meetings, committee rooms, etc. This elegant edifice is eighty-five feet high, and is surmounted by an attractive and substantially built Mansard roof.

The Opera House is located between Twenty-third and Twenty-fourth streets, in the rear of the marble structure already described; but, of course, in nearly the centre of the block. It is situated sixty-eight feet from Twenty-third street and sixty-five feet from Twenty-fourth street, fronting toward Eighth avenue, but 111 feet from it. Its dimensions are:—185 feet deep by eighty feet wide, exclusive of the vestibule on the easterly and connecting with the corner building, which is forty by eighty feet. The auditorium, from floor to ceiling, is seventy feet high, and is divided into parquet, parquet circle, dress circle and family circle. The building will accommodate fully 2,000 people. In addition to the seats already mentioned there are twenty-seven boxes in the dress circle, which will accommodate four persons each, and six proscenium boxes, roomy and elegant, sixteen feet wide, twelve feet deep and ten feet high. The decorations of the Opera House are magnificent. The style is somewhat capricious and varied, but more nearly resembles the Elizabethan than any other order. The aim has been evidently to harmonize everything, color, ornament and style, so that the effect would be both striking and satisfactory. The walls are plastered and panelled in oil, mostly of light tint in bas relief. The second tier is ornamented with small cupids and musical devices and the third tier with raised wreaths of flowers in gilt. The pillars supporting the tiers are also handsomely ornamented with raised circling wreaths of leaves. The dress circle boxes are in white and gold, raised panels with real ornaments. The proscenium is correspondingly ornamented with pillars of scallop, in imitation of porphyry, and are draped with curtains of white and blue. The decorations of the proscenium are very elegant and elaborate, the flat surface being covered with rich and pleasing designs, and the whole surmounted with massive trusses having gilded ornamentations of exquisite design and execution. The ceiling is covered with substantial canvas, and upon a blue ground encircling the cupola or dome are nine figures representing the nine muses in tinted colors and executed with great artistic taste and skill by Mr. F. Augen. The remainder of the ceiling is covered with beautiful and appropriate designs, all of which enhance the general effect and harmony of the interior. One of the most striking features of the Opera House is the dome, which surmounts the centre of the auditorium, and which, through beautifully stained windows, admits sufficient daylight to fill all parts of the building. This dome is thirty feet in diameter and contains an inner gallery in which are placed eight figures in statuesque, made of papier-mâche in imitation of marble and corresponding in position with the muses up-

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on the ceiling. These figures are each five feet in height, appropriately designed, and each bearing a cluster of burners. The cupola, which crowns the dome, is octagonal in form, containing a skylight sixteen feet in diameter. Encircling the lower portion of the dome are lines of gas jets, which when brought into requisition will tend to brighten the brilliant effect of coloring and style. The seats of the Opera House are upholstered in crimson plush, as are also the railings of dress circle and proscenium boxes. The prevailing tints throughout the auditorium are white and gold, the blue ground of the ceiling and curtains of the proscenium boxes being the only exceptions. It is but common justice to add that the elaborate decorations of the interior are due entirely to the taste and skill of Mr. G. Guidicini, the same artist who designed Mr. Pike's Cincinnati Opera House. The papier-mâche ornaments are the work of H. Thibault.

The arrangements for illuminating this grand and extensive interior are on the most elaborate and liberal scale. In front of the proscenium boxes there are two large bronze chandeliers on each side, and extending outward from the railing of the second tier are a sufficient number of burners to brilliantly illuminate the whole of the parquette and parquette circle. Extending upward from the railing of the third tier, which encircles the auditorium, are fifteen or twenty candelabra containing five burners each. In addition to these a series of jets extends along the side walls of the third tier, which, with the burners contained in the dome overhead, combine convenience for illumination unsurpassed in any similar building in the country. The effect when lighted at night will be grand and marvellous.

Perhaps the most important adjunct, if not the principal feature, of the new Opera House is the stage, which, with one exception, is the most spacious and commodious in the city. The proscenium is ten feet deep, and from the drop curtain to the rear wall of the theatre the stage is seventy feet deep by eighty feet wide, with a clear height of fifty feet. Underneath is a sub-cellars—blasted through solid rock—thirty-two by forty feet, and twenty-three feet from stage floor to cellar floor. This excavation is fitted up with the customary machinery requisite for operatic and dramatic performances, such as traps, bridges, &c., the latter being so arranged that at a moment's notice a real bridge can be constructed upon the stage without the aid of temporary blocks and carpenter's horses. On each side of the stage are the usual suspended galleries for managing the scenery. The scenery, which is now in process of completion, under the supervision of W. Vosylin and Bernard Lewis, will be of the most elaborate and varied character. There will be scenes adapted to every class of musical and theatrical representation, including the spectacular and melodramatic. The drop curtain, which is to represent the landing of Columbus, is being painted by Mr. F. Angero, and will be a marvel of richness in coloring and elaboration of detail and execution.

The Opera House is designed to subserve two purposes, if necessary. The scenes are so arranged that they can be shifted entirely out of the way, leaving the stage clear for a transformation to a ball room or reception chamber. A false floor can also be placed over the seats in the parquette, extending from the footlights to about the fourth seat

of the parquette circle, making an area sufficiently extensive to accommodate fully six hundred guests. When devoted to terpsichorean purposes, an elaborately designed arch is to be placed in the centre of the proscenium, extending from which to the extreme depth of the stage, on a line with the sides of the proscenium, will be eight massive ornamented columns of white and gilt. The spandrel will likewise be ornamented with carved designs in gilt, corresponding in color and style with the prevailing features of the theatre. Back of the pillars mentioned and at the outer side of the stage will be alcoves fitted up in elegant style for all who are "weary of dance and play," the whole presenting from the auditorium a palace scene of unrivalled magnificence and splendor. It is the intention of Mr. Pike to inaugurate the Opera House about the middle of December with a grand ball, and it is understood that the building has been engaged for that purpose by the well known Baxter Society of this city. Subsequent to this the building will be devoted to the Italian Opera, in which Madame La Grange will assume the leading part.

With peculiar good sense and forethought Mr. Pike has provided the most spacious and liberal accommodations for the entrance and exit of his patrons, and this he appears to have accomplished with an eye single to the safety and convenience of the amusement-going public. With one or two exceptions there is not a theatre in New York, and but few in the United States, where the safety of audiences is taken into consideration in the provision of suitable accommodations of this character. Although one of the most important adjuncts of a theatre or opera house, it is the one most frequently neglected, and often in the past a neglect that has been attended with disastrous consequences. Experience and common sense have prompted Mr. Pike to make a liberal provision for his audiences in this respect.

The grand entrance is on Eighth avenue in the centre of the marble building; is in the clear twenty-one feet wide, eighteen feet high, and extending westward to the vestibule, a distance of about seventy feet. The Twenty-third street entrance is twenty-four feet wide, eighteen feet high, extending northward forty-seven feet, and also terminating in the vestibule. Both of these entrances will be between ornamental pillars of elaborate design and finish, and will contain numerous receptacles for statuesque figures in bronze of antique design and appropriately beautified.

On Twenty-fourth street, two doors from the corner of Eighth avenue, has been erected a four story brick building of twenty-nine feet frontage and fifty-five feet deep. A portion of the lower story of this building is devoted to the family circle entrance, which is broad and spacious enough to accommodate a large crowd. The remainder of this structure will be occupied for purposes with the stage and scenery. Besides those already mentioned, there are other avenues of egress that can be used in an emergency. The total area of available entrance and exit room is fully ninety feet—a point that should be gratefully remembered to the credit of Messrs. Pike and Thomas.

Between the marble building and the Opera House is a handsome vestibule, designed for promenade, connecting on the east with the auditorium. This vestibule is forty-three by eighty feet and thirty feet high, contains

the grand staircase leading to the dress circle, and is lighted by a dome similar, though smaller, to the one surmounting the auditorium.

In the rear of the Opera House has been erected a substantial brick building, thirty-three feet high, fifty feet deep and forty-three feet wide, which is to be occupied for supper rooms, sitting rooms and retiring apartments.

Ground was broken for this stately and magnificent structure in October last and the main building was enclosed in March. Since that time about one hundred workmen have been employed in various capacities about the work and now the enterprise approaches successful completion. The entire carpenter work has been under the direct superintendence and management of Mr. T. H. Vanderwerken, a veteran builder, and whose long service in Mr. Pike's employ has entitled him to the fullest confidence and respect. The Opera House, it is confidently expected, will be completed by the middle of next month, and the corner building will be ready for occupancy a short time thereafter. The cost of all the structures completed will amount to fully one million dollars and will be one of the most perfect of the kind in the country.

Mr. S. N. Pike, the projector of this enterprise, is still a young man, apparently not more than thirty-eight years old. He has recently purchased a fine residence on Twenty-third street, near the Opera House, and intends to make New York his future home, although his numerous enterprises in Cincinnati will necessarily require much of his time and attention to be divided between the two cities. At the present time Mr. Pike is constructing a new concert room in Cincinnati, to be seventy-five by one hundred and twenty-eight feet, and to be finished in the most substantial and elegant manner. The cost of the structure when completed will exceed half a million dollars, and the auditorium will accommodate fully 8,500 persons.

TRIUMPHANT SUCCESS OF MISS KELLOGG IN LONDON.

HER MAJESTY'S THEATRE.—According to annual custom, Mr. Mapleson is doing his utmost to enliven the approach of winter with a series of operatic performances; and it is but fair to add that, though these performances are not in the ordinary course of things, Italian opera being generally understood as one of the luxuries of the spring and summer seasons, and although the restrictions as to evening costume are at discretion, and the charges for admission regulated after what are conventionally termed "theatre prices," no pains are spared to make them as complete as possible. There is an excellent orchestra, with Mr. V. Collins as first violin, all the principal instruments in competent hands, and last, not least, Signor Arditi as conductor; a chorus numerous and efficient adds to the general effect; and many of the "stars" of the regular season are among the leading solo singers—such, for example, as Mdlles. Tietjens, Sinico, and Baumeister; Mesdames Trebelli-Bettini and Demeric-Lablaache; Signori Bettini, Gassier, Foli, and Casaboni; Messrs. Tom Hohler and Santley. The operas which up to this time have been given are "Lucrezia Borgia," "La Nozze di Figaro," "Il Barbiere di Siviglia," "Il Trovatore," "Faust," "Semira-